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Improvement of Art Education in our Schools

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REPORT OF THE COMMITTEE ON

IMPROVEMENT OF ART EDUCATION

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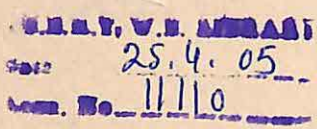

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THE COMMITTEE ON IMPROVEMENT OF ART EDUCATION IN OUR SCHOOLS

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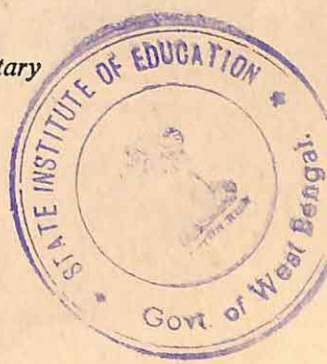

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FOREWORD

We have the honour to present this Report of the Committee on the Improvement of Art Education which was appointed by the National Council of Educational Research and Training in June 1966. We regret that, due to circumstances beyond our control, we were not able to present it earlier.

Our attempt has been to examine the various issues involved in the reform of art education in their practical context. We were greatly concerned to find that the actual teaching of art, as carried on in most of the schools, where it at all finds any place, is dull, mechanical, unable to afford any opportunity to children and young people for creative self-expression. We have, therefore, considered it necessary to formulate the basic objectives and purposes of art education with reference to its place in life and in education and then examined how it should be organized, how the teachers should be trained, what should be broadly the contents of the curriculum and the equipment and materials to be provided for the purpose and how the existing teachers should be reoriented for their work. We realize that conditions differ greatly from state to state—though they are nowhere satisfactory enough—and have, therefore, refrained from laying down any rigid syllabi or methods. But we have firmly indicated the direction in which we should move. Even if the pace of change has to be slow, the movement should be forward looking, progressive and creative. It is not, in our opinion, merely a matter of 'reforming art education' but infusing a new spirit of joy and self-expression in the whole field of education to which an improved art education can make a significant contribution.

Speaking personally, I should like to express my sincere thanks to all the members of the Committee, particularly to its energetic secretary, Mr H.A. Gade as well as the witnesses whom we had invited to give us the benefit of their views—Dr Mulk Raj Anand, Professor N.S. Bendre and Professor C. Kar—for their valuable cooperation.

NEW DELHI
28 March 1967

K.G. SAIYIDAIN
Chairman

1. Place of Art in Life and in Education

ART has been one of the earliest creative experiences of man, ever since he emerged as a conscious human being. Traces of this impulse to art are to be found in and around his dwellings and his environment in general, in the very earliest stages of his development —long before reading or writing emerged as an essential feature in human civilization. Perhaps this feeling for art is as old as the development of speech, which is also one of the basic ways of self-expression. Art is another channel through which the individual desires to express himself, his nascent ideas and feelings, his joy in living, his sorrows and trials. He does so in visible, artistic forms—in crude paintings, in dance, in drama and a little later in the course of his evolution in the tendency to beautify the objects of use made in order to meet his daily needs. He was not content to make these objects barely to serve the ends he had in view—to shoot game, to dig the ground, to cook his food, to protect his body, to provide shelter for himself and his family. It must have given him joy and satisfaction to bring the touch of what we call 'art' to all these things. It can, therefore, be safely presumed that 'instinct' for art and beauty has been part of man's heritage from the very beginning.

Place of Art in Life

In the later stages of his cultural development, this tradition has deepened and taken firmer root in his life. In all the great civilizations of the world—in fact, in *all* civilizations, great or small—it has been woven into the life of the people, sophisticated or unsophisticated, educated or illiterate, advanced or backward. It is also a noteworthy fact that progress in art has not been tied up with progress in technology, that great achievements in the field of art— as broadly interpreted—were made in ancient civilizations, like the Greek, the Chinese, the Egyptian, the Indian, in ages when they did not have an advanced technology. And there are technologically advanced civilizations today where art has not had any significant afflorescence commensurate with the facilities and resources that are now available.

At the same time it is necessary to realize that conditions of stress and strain of unprecedented magnitude have been created in contemporary civilizations

which make the role of art in life even more important than it was in the past. The failure of modern man to adjust himself emotionally—or even practically and intellectually—to these conditions is, at least in some measure, linked up with the fact that art has not found an adequate place in his education and consequently his life. With the development of the new media of technology, of cybernatics, of mass communication, of big business and mammoth organization in various walks of life, the importance of the individual is being scuttled and he is unable to resist this attack of the 'mass', of what Tagore called the 'thing', on his emotional and spiritual life. He is ceasing to be a creator who experiences the thrill of creative activity. He is rather becoming more and more an helpless adjunct of the machines that he operates. This leaves large areas of his interests and emotions uncared for and uncultivated and creates a sense of conscious or unconscious frustration and resentment in him.

In India, on the other hand, while the domination of machine over man is confined to a comparatively smaller proportion of the population, the people in general are so caught up in and fatigued with the bare and brutish struggle to earn their scanty living that they have neither the leisure nor the inclination to indulge in artistic activities and pursuits that may give them emotional satisfaction or a sense of fulfilment. It is, however, a matter of some surprise and gratification that art still survives in its rudiments in our economically backward villages and towns and finds expression at religious occasions or seasonal festivals. This is one great relief in their life which otherwise suffers from so many different kinds of deprivations. They are usually deprived of the opportunity of finding emotional release in art, they can neither have sufficient opportunity to create it nor appreciate it, both of which are a part of man's true and balanced education and so intimately interrelated that one cannot really have one without some experience of the other. The kind of pleasure that they find in some of the modern media, like radio, television, films, etc. cannot fill this gap, because it is usually of poor quality—at least in a majority of programmes that are broadcast or films that are shown—and the role of the spectators is generally passive, not active. These media, therefore, instead of engaging their creative hands, minds or emotions, present an endless variety of programmes which appeal to their sensationalism and dull their imagination and finer sensibilities.

Place of Art in Education

This analysis helps us in placing art in its proper focus in the education of

the child and the adolescent. In the first place, we should recognize that art is not a gift bestowed by Nature in a niggardly way on some exceptional individuals. It is a universal type of experience which all or almost all individuals share in some degree, though not obviously in equal measure. But that is true of all the qualities and gifts which have been distributed amongst men and women. It is, therefore, the business of education to make provision which will enable all children and youth to share this deeply satisfying and rewarding experience. Any education, which ignores art or confines it to a small proportion of children and youth or makes it so dull or so sophisticated that they are unable to enjoy it, cannot be regarded as a liberating influence in their life. Secondly, as this 'instinct for art' is given to the children from the outset, there is no stage of education at which it can be dispensed with. In fact, experience has shown, all over the world and in our own country, in a spectacular way, through the children's art competitions organized by Shankar, that the children respond to it much more spontaneously and joyously when they are very young than at later ages when the 'shades of the prison house begin to close around the growing boys and girls'. Art must, therefore, find a place of due honour in our syllabi in pre-primary, primary and secondary schools. While contents and techniques will deepen and broaden and respect for form and sophistication will find increasing place in advanced classes, the basic sense of spontaneity, self-expression and joy should never be allowed to disappear or recede into the background. Stereotyped art which merely copies what others have done, however great they might be, is not genuine art. It may have a place as a method of giving certain skills—it is not a substitute for the artistic experience which is provided when art becomes the vehicle of genuine self-expression. The young art student, like the great artist, is anxious to find an outlet for 'making the inner outer' and doing so as effectively and beautifully as possible. This is something about which most of our 'art teachers' —if they can be so described—are not usually bothered. A syllabus is to be covered and neither the joy of creativity nor self-expression is part of their concern. The training of teachers should be obviously so patterned that this essential element in art education is assimilated into their being. Again, art should be interpreted in as broad a sense as possible, not merely confined to drawing or painting but covering a wide variety of forms and materials so that children with different aptitudes may find avenues of expression in them and their interests as a whole be reflected in the art curriculum. Every child will not necessarily be a painter or a sculptor or a clay modeller or a dancer or a musician or a maker of beautiful things out of waste materials, etc., but he

will at least be able to find a congenial medium of self-expression in one or more than one of these forms. It should also be remembered, in drawing up programmes of art education, that appreciation is as much a part of it as creation. To learn to enjoy beauty, without necessarily being able to assign reasons which will satisfy the sophisticated art critics, is a gift of great value and for this purpose, some experience of creation, which may not necessarily produce art works of any high significance, is of great help.

One last point may be made in connection with this discussion of the place of art is life and in education. In order to form the aesthetic tastes of children, it is necessary that something drastic should be done to retrieve their homes, their schools and their total environment—which includes offices, factories, civic buildings, cities and town and villages, etc.—from being arid deserts with no art, no sense of beauty, no style. How can we expect the instinct for beauty to develop or even stay alive in a child brought up in such a stifling and ugly atmosphere, where he sees no beautiful objects or beautiful scenery or landscape, where homes are crowded with junk and even gardens and parks are cluttered with refuse, where people go about without either the leisure or the capacity to contemplate the natural beauties with which Nature has endowed the universe?

There are, however, great treasures of beauty, which both Nature and art have scattered all about us, as points out Maulana Azad, in his *Commentary on the Quran*. But somehow many of us have lost the capacity to draw joy and inspiration from these resources. In the following quotation he pleads eloquently for the cultivation of the gift of artistic appreciation and shows how great is the deprivation of men who fail to do so.

"The movement of the stars in their courses, the light of the sun in its changing moods, the waxing and waning of the moon, the kaleidoscopic changes in the sky, the scenes that the rainfall paints, the majesty of the ocean and the rivers that flow into it, the towering mountains and the valleys snuggling in their bosom, the scent of the flowers, the music of the singing birds, the smiling face of the dawn and the suffused glow of the dusk—in fact, the entire universe is aflame with beauty . . . . . .

"If you live by the side of the Ganges, water would perhaps appear to you quite unimportant. If, however, you were deprived of it even for twenty-four hours, you will realize how precious it is. The same thing applies to our response to Nature's resplendent beauty. Its open manifestations pass in an unending parade before your eyes day and night but you fail to be thrilled by them. The

morning dawns every day with its fresh beauty you do not even care to raise your head from the pillow to welcome it! The moonlight scatters its spell over the night—you shut the windows of your room and go to sleep ! But if these natural beauties, which invest our days, and nights were to disappear, or you lost the power of sight or hearing, how would you feel ? Would you not then realize that each one of them was a gift of incalculable value ? Ask the residents of a winter-bound region, where the greater part of the year is cloud cast, whether there is any greater joy in life than the warm kiss of sunshine. Ask the helpless, immobile, bed-ridden patient and he will tell you what infinite sense of joy and peace a glimpse of the clear blue sky can give. A person, who has lost his eye-sight, knows what an unbearable deprivation it is to go through life without seeing the colourful pageantry of seasons and flowers. You often pine greedily for artificial luxuries and regard hoards of gold and silver—vulgar display of wealth! —as the most important things in life, forgetting that Nature has spontaneously placed at the disposal of every human being her lavish joy-laden gifts which no man-made luxuries can rival. He who has these treasures, let him ask for no other ! How can a person feel poor and unhappy in a world where the sun heralds the smiling dawn every day and the evening disappears behind the jewelled curtain of the night, where the sky is studded with the stars and the moon beams and the earth decked with flowers and green swaying fields— a world of light and colour and smell and music, each with its infinite variety ? Is it proper for anyone, who has the eyes to see and the mind to understand, to be always bewailing his misfortune and deprivation in a world like this ?"

It is necessary not merely in the interest of education but in the interest of the emotional and aesthetic health of the people at large that present conditions should be altered and the touch of beauty brought to bear on all that we do and make and where we live and work and play. This need not necessarily be a very expensive thing that a poor country cannot afford. We can begin by waging a war against positive ugliness. We can introduce better sense of design in things that we make — furniture, utensils, cloth, instruments, machines, dwellings, parks, roads, etc. It is not so much a matter of investing more funds as of realizing, in the first place, the urgent need of doing so and then investing some thought and imagination in our planning, which have so far generally stayed away from them. We can produce for our schools and colleges and public buildings reprints and reproductions of great pictures, paintings, sculptures, etc. through new technical processes and, if modern machinery is used

and they are produced in large numbers, the cost should not be high. We have only listed a few things that have occurred to us by way of example. There are numerous such things that need to be done and can be done, if only we have the vision and singleness of purpose—on the part of the people concerned—and we do not frinter all our time and attention on what Chesterton has called 'tremendous trifles'. It is only when the younger generation has a chance to live and breathe and grow in such simple but artistic environment, when it can assimilate the beauty in nature and art almost unconsciously from the outset, when in the educational institutions art is given a place of honour—with other educative influences, of course—that we can expect a generation of adults to grow who will not be warped or frustrated, but will be inclined to behave with grace and fellow feeling towards their fellow men and women and not work out their unconscious frustration against them. It is to such a view of art education that we wish to invite the attention and interest of all those who are wedded to a better vision of life and of education.

2. The Present Position of Art Teaching in Our Schools

Is there any teaching of art in our schools ? Frankly speaking there is hardly any. What we take as art education in schools is some lessons in drawing and painting and sometimes a little modelling in clay at the lower level of schooling. Art with its appreciational aspect, music and dance appear as elective subjects in the multipurpose scheme of education. We have some music, dance and even theatrical performances in our schools on occasions only as minor accomplishments entirely for different reasons, never as a significant educational tool for the growth of our children's personality.

Art education is indeed a new concept in this country. Very few teachers seem to realize that art is a dynamic means of communication between individuals. Most of them are not prepared to accept any shift of emphasis. The present pattern of teaching art (drawing), its content and methods, and the objectives sometimes enumerated in the syllabi of different states very clearly indicate the narrowness of the conception of art teaching.

Take, for instance, the general misunderstanding of the nature of visual art. It is very often restricted to drawing in a naturalistic way, with undue importance given to the acquisition of certain skills. This is perhaps the only form of art teaching done in our primary and middle schools. Emphasis is placed on the teaching of techniques and visual concepts which are unrelated to the needs and comprehension of children. The concepts are usually those of the teacher. The teaching thus becomes an imposition leaving no scope for individual self-expression in thinking, feeling and doing. This emphasis on technique causes the end-product to assume exaggerated importance and the child's work is judged by adult standards. The finished work, according to the adult understanding, is favoured while the genuine creative expression is often discouraged.

As a result of this type of narrow thinking our classroom practices in art leave hardly any scope to broaden the experience and knowledge of the children. Such practices lead naturally to teacher domination and active, individual participation is often denied to the children, and individual differences and modes of expression are usually ignored. The effect of this adult 'imposition' is that it stunts the natural mode of child's expression. When practised for a long time, it destroys his ability to see and express spontaneously what is valid to his own experience.

of West Bengal.

The ultimate result of this is child's loss of real interest in art. That very few children offer art as an elective at high/higher school level is symptomatic of the distaste that has already developed. The damage is complete. The value of such teaching which contributes so little to the integrated growth of the child and hardly generates any permanent interest in the enjoyment of arts is questionable indeed.

Surprisingly enough, the liberalizing processes that are so apparent in all other aspects and areas of education have not affected teaching practices and philosophy of art education. Our educational thinking has seen many shifts and today we are sure that education consists in bringing out the best in every child. Self-expression by the children assumes a significant place in the scheme of education today. Art is, par excellence, an example of self-expression in a wholesome manner. In fact, visual art may be defined as an individual reaction to the environment, expressed in pictorial terms. Child art is certainly that, if not subjected to adult imposition and interference. Children express themselves, their thoughts and feelings, their emotional reactions to the ever changing pattern of situations and experiences freely.

There is, however, a general misunderstanding about the nature and characteristics of children's art work which is more often than not confused with the adult art. As a result of this, there is general unwillingness both among teachers and parents to accept children's normal performance in any field of art activity. Hence, there is still a lingering prejudice against including art in any curriculum.

Does not art require the children to be left to themselves while they draw or paint ? And if the teacher withdraws and the children are left to themselves, would it not be encourageing indiscipline ? And what after all is this art of children ? Is it not tantamount to doing nothing ? And if children are not to be corrupted by reading unwholesome books, should not they be spared from spilling colour and ink and generally making themselves messy ? Prejudices and doubts like these die hard and the opposition one has to encounter from teachers, administrators and parents in regard to the desirability of inculcating art among children is still considerable.

Psychologists all over the world through their research findings have unequivocally supported the advantages of art experiences at all levels of schooling and it is a great pity that this thinking has not affected our educational programmes. A happy sign, however, is that some enterprising teachers have already broken the grounds and Shankar's children's art movement, a bold and

imaginative experiment, is likely to have far reaching social and educational implications. Presently the movement is localized and has not yet entered our educational fabric.

If art education is indifferently treated in our schools at the primary and middle school levels, it is not very much different at the secondary level. The subject of art is usually offered as an elective with some courses of disputable character. Only the talented few profit from them. The majority of school-going population is, however, denied the advantages of art.

Efforts have been made in the multipurpose scheme to formulate a syllabus with the modest intention to make the student literate in art understanding. But the teaching materials are inadequate and the teaching practices have not been developed on a sound footing. While reviewing the position of art education in our schools, a word about the art teacher will not be out of place. Very little thought has been given to the quality and qualifications of the teacher who should take to this work. It is erroneously believed that some sort of technical knowledge in the use of any one medium, usually drawing realistically in pencil or crayon, is a sufficient acquisition for a person to work as an art teacher. Most of our educationists and administrators are completely oblivious of the fact that art, as a school subject, is a vital instrument of education and therefore our teachers like teachers of other school subjects also need to be trained in the philosophy of educational processes and procedures. Most of the states pay no attention to this important criterion and appoint art teachers with very unsuitable qualifications or with little qualification in art or in teaching. The Intermediate Grade in Drawing (I.G.D.) is hardly any qualification for the purpose, and yet in most of our schools, we have art teachers with this or similar qualifications.

There are a few training centres for preparing our art teachers, usually attached to art schools. The courses of study at these centres are patterned by the existing school curriculum, which itself needs to be thoroughly revised, and they provide instruction in skills at a slightly higher level in subjects such as object drawing, design and freehand copying, etc. Art teachers are directly drawn from the art schools, with career courses fully or partially completed. Anyway, at no stage is the art teacher drawn into the ferment of educational thinking and he stands in isolation of the rest of the educational world. If we see a total chaos in the field of art education at the hands of persons, who are only technically qualified, it is not entirely their fault, because they have never been given a chance to equip themselves professionally.

It is also true that we have not been able to draw better talent from amongst the art students to take to the teaching career. And this will not be possible unless parity is established in the remuneration that is paid to the art teacher and other subject teachers. It is surprising that the basic pirnciple of 'equal work, equal pay' is ignored in respect of an art teacher in our schools. Or is his work considered inferior? Nothing could be more erroneous than this assumption and it deserves to be set right as quickly as possible.

3. The Right Approach to Art Education

EDUCATION as conceived today is the process of taking out the best that the child possesses. We have left behind the idea that the child is like an empty vessel and that it is the job of the educator to see that he is stuffed with knowledge of all sorts. This change-over to the new concept has not been a sudden affair. It has been the result of hard toil and experimentation. As a result of it, valuable information about human behaviour and development is now available and education has taken better cognizance of the needs and the nature of the child to evolve procedures that can develop his basic, in-born potentialities.

The right development of the qualities of head and heart is one of the main objects of education and the structure of education has to be built up on the basic urges that the child reveals. To explore, to discover, to express and to create have been the basic needs that have helped growth in man, and through the full utilization of these faculties man has come to be what he is today. Art education, to be of any permanent value, must base its plans and procedures as a way of fulfilling these basic urges. It should be the business of art education to make the child sensitive to the world around, organic and inorganic, and release the creative forces of curiosity and adventure, exploration and imagination, discovery and expression, so that the child experiences living more intensely. In this way his experience becomes more purposeful and satisfying.

To promote creativity we must encourage curiosity, thinking, dreaming, imagining. The imaginative spark must be helped to grow and spread and we must remove all prohibitive factors from the child's life. Children should not grow in their homes or schools believing that there are questions which should never be asked, or explorations which are not permitted. We must re-examine our adult systems of approval and disapproval, must encourage children to daub, to dream. It is the responsibility of the teacher to encourage, to give freedom, to swing the gates wide open, wherever the child's mind wants to explore to make contacts, to know, and to allow the free expression of creativity. But in our day-to-day classroom work there are many obstacles that come in the way of the creative process. What is important in this context is germination of ideas in children which motivate them to think and act in a way they choose. With this germination, the child may discover the ways of developing a creative approach and discover avenues of self-expression.

Any attempt to limit this field with pre-conceived notions on what direction you want the child to take, whether 'traditional' or 'modern' is really limiting and making this act of germination impossible. It is, therefore, necessary to think out the implications of this approach afresh.

Any adherence to dogmas and pre-conceived notions presents many handicaps, the worst of which is that style becomes more important than structure. Thus the chief obstacle springs from our static concept of beauty and our belief that the work of art teaching is to help development of such beauty. Our adherence to the traditions which we have not fully understood is a burden of this otherwise valuable heritage. There is a good deal of confusion about the traditions we have achieved in our ancient paintings and sculpture and their mere imitation or emulation becomes one of the imperatives for many teachers right from the early age to the age for higher studies. As a result of this, copying dexterously the works and lines of the old masters, the casts, the charts, and the objects, has assumed immense proportions. The present art teaching in our schools is based on the tacit concept that the ideas of beauty can be established once for all—thus making it a static phenomenon. Modern technological developments and a variety of materials that have been developed today present a broader panorama from which to choose. The present age is offering a new challange to the creation of beauty, which is an individual search and effort. It is not, therefore, compulsory to paint either in the traditional way of Ajanta, Rajasthani or European renaissance, or in the style of contemporary trends of impressionism or other abstract schools. It is not necessary at least for a student to belong to a particular school. What is essential is the capacity to see colour as colour, to hear sound as sound, to react fully and spontaneously to life around us. It is in this atmosphere that germination takes place and the child has a chance to function creatively. Therefore, the teaching of art in our schools must strip itself of all cliches, stereotyped directions and attempts to mould the mind of a child. What is really important is intensive and active attention to his environment; it is in this field that creation takes place. It is this field in which germination and flowering take place.

It may be stressed once again that in the teaching of art in schools it is not important to attempt to create a great painter or a sculptor or an actor. But what is significant is to enhance the capacity of the child to participate in this art experience. This is far more important, and every school-going child must be given the benefit of this fruitful activity.

4. The Curriculum

ANY curriculum of art in schools must take cognizance of the role of art in education. The results of various researches in art education and its educational implications have clearly brought to light that art plays a significant role in the growth of an individual at all stages of development and has an imprortant contribution to make in his total education.

Education implies growth and art education, emphasizing creative expression, aesthetic appreciation and integration of personality through involvement in art experiences, becomes a significant tool of the total educational process. It ceases to be a fringe subjects and becomes a vital part of all formal and informal life experiences. It will be useful to clarify a little more what art does or should do to child vis-a-vis his general education. Acquisition of some manual skills, or providing a pastime activity or even training in vocational preparation are not sufficient claims for art to be an integral part of education. These are some of the minor benefits that are implicit in the processes involved in art programme. What is particularly of significance is the attitudes and abilities that art helps develop in our children. Art helps children to see. This is not just seeing in the ordinary sense. It calls for much deeper observation within, without and beyond so that one sees and abstracts the design in every thing that one touches and sees in nature. This results in the training of sensibilities, imagination and original thinking. The child learns how to come to terms with himself and the world around and take decisions before he formulates his expression. This encourages children to choose what is relevant and eschew what is superficial. Even in this intuitional choosing, the child develops an ability to judge the trivial from the significant and attains a value-system to differenciate the good from the bad, the desirable from the undesirable, the beautiful from the ugly. This does not remain restricted to art alone, but gets related to all life experiences.

Art provides opportunity for doing things in a unique way, unique to every individual child. This is not just the assertion of individuality, it gives to a child faith and respect in his uniqueness. It also promotes the habit of initiative and capacity for making your own decisions?

Art provides occasion for the release of suppressed feelings and tensions. The everyday life of the child is full of stresses and strains and in the absence of any opportunity to find relief from them in artistic experience the child is

likely to become more aggressive, stubborn or depressed. Involvement in art activities helps regain emotional balance. These are some of the major gains of art education. In fact, no other school subject does this more definitely than art. When we think of education of our children do we not think of developing the right habits of intellect and mind ? Promoting intellectual, physical and emotional health of the children and fostering right attitudes and personality traits in them is the main concern of our education. Art education does it very efficiently. The art curriculum should, therefore, be planned to achieve the main educational goals, such as development of creative imagination, original thinking and power of judgement. It should help to develop efficiency and should mature talent. It will, of course, help promote the aesthetic growth of the children.

The present curriculum of art education in our schools is primarily subject-centred. In the light of new thinking, where art is understood as 'education of human sensibilities to the organic and inorganic world around, education of the senses upon which the intelligence and judgement of individuals depend, education for aesthetic sensibilities', methods of art education have to be considerably changed and the repertoire of art materials has to be enlarged. The nature of courses will have to be determined by the specific objectives of art education which we can envisage on the basis of developmental needs of children at different age levels.

Objectives of Art Education

It must be understood that art experience is a universal experience and that art education must be provided at all stages of education from pre-primary through university to adult education as an integral part of the general education programme. The specific objectives of different stages may be defined as follows:

Primary Stage: Age-group 6 to 11 years.

1. To provide children the opportunity for expressing freely their feelings, thoughts and sentiments.
2. To help children to observe, explore, invent, i.e. to develop in them powers of visualization, imagination and aesthetic sensibilities.
3. To provide opportunity for developing creative powers and experimentation.
4. To provide opportunity for manipulation, exploration and experimentation with media and materials.

5. To develop appreciation of visual experimentation and respect for creative work of others.

Upper Primary/Middle/Junior High School: Age-group 12 to 14 years.

1. To develop 'design consciousness' in children which enables them to improve their personal appearance, their homes, their surroundings, their school and their community.
2. To help them in their all-round individual and social growth, enlarging their educational horizons and enriching their lives.
3. To discover and nurture in them art abilities which are of value to them in any creative work they undertake.
4. To contribute generously to their intellectual, spiritual and aesthetic growth, i.e. fostering growth and development of the creative, spiritual, appreciative and aesthetic qualities, abilities and potentialities.
5. To give children a deep and lasting enjoyment of art that will persist in their adult life.

High School Stage: Age-group 15 to 18 years. (For general and also for the elective).

1. To provide opportunities for creative expression.
2. To develop sensitivity to and appreciation of art.
3. To develop the fundamentals and techniques which will provide the means of better art expression.
4. To develop a satisfying vocational interest.
5. To seek out talented children and provide counselling, where possible, in the choice of a vocation.
6. To provide a gradual transition form pre-adolescent art training to art education suited to the needs and interests of the adolescent.
7. To develop a genuine relationship between contemporary art and daily living.
8. To help in the development of a well-integrated personality.

In the light of these objectives we need to select art activities for our school children. The following questions should be studied before selecting art activities for them :

1. Is the projected activity within the experience level of the children?
2. Does the proposed activity permit sufficient variety of interpretation to satisfy each child's needs?

3. Are the materials and tools of expression suited to the manipulative and mental levels of the children?
4. Will the proposed activity lead to further self-development of the children?
5. Is the objective of the proposed activity worthwhile in terms of healthy growth of the children?
6. What stimulation will best evoke expression on the part of the children?

Possible courses, as suggested, have been worked out and included in appendix I (b).

5. The Art Teacher

In any programme of art education, the art teacher occupies an important position. A well-conceived programme may well be marred at the hands of an unsympathetic and ill-equipped art teacher, while a well-equipped art teacher may be able to find good raw material even in the old-fashioned programme. In fact, no amount of art materials or physical facilities of well-equipped art rooms can really be a substitute for the art teacher as the single element of greatest potential value in art education.

The existing facilities for art teacher preparation programme are too inadequate. At the pre-primary and primary levels, there is no provision of a specialist art teacher in any school. One or more teachers have to be responsible for imparting some sort of instruction in art as they do in any other school subject. The art preparation of these teachers for doing so is expected to be carried on at the training institutions, where new teachers undergo teachers' training courses before appointment. However, at these institutions, it is one of the most neglected areas as the importance of art as a significant element in general education has not, as we have stated earlier, been realized yet. The courses, if they at all exist, are out-dated and of an unsatisfactory character with emphasis on advanced skills in drawing which have hardly anything to do with the development of right attitudes of mind towards broader concepts of art education.

"The pre-requisites necessary for a good art teacher are greatly misunderstood. The common notion that an art teacher must be an artist is just as wrong as the notion that one who cannot be an artist can still become an art teacher. It should be frankly stated that one who cannot succeed as an artist should try another job rather than go into art teaching. A frustrated artist most likely will not be inspiring to children. The best art teacher would be an artist who has deep understanding of human problems and a great desire to help children and youth in their growth and development."

From what has been said above, the training of art teachers assumes a new significance. Teaching art to children at the lower level of schooling would need much more knowledge and psychological understanding of the needs of children.

Teaching art at the higher level, say in multipurpose schools with art as one of the electives, would call from the art teacher for specialized skill in techniques as also a better grasp of history of art and problems involved in art appreciation.

The aims of art education as enunciated and the courses proposed should pave the way for a distinct departure in the concepts of art teaching in schools. In this context it may be noted that few other schools subjects have undergone such a fundamental conceptual change as school arts and crafts. Teachers and administrators are, however, not aware of the real nature of these changes and their influences on the classroom practices.

If in the implementation of any educational reform the teacher has to play an important role, any effort without the cooperation of an englightened and understanding teacher would prove fruitless. Teacher's training, therefore, becomes important and training of art teachers needs to be planned on a much broader basis with foresight, both at the primary and the secondary level.

At the primary level, all the teachers must be given a clear understanding of the basic problems involved in art education of children, with an intimate understanding of the characteristics of the creative, graphic or glyptic expression of children. It is not and should not be the intention of art education programme at the primary level to impart only the formal skills. It should foster an all-round growth of children through the cultivation of the creative urge in them. This calls for a sympathetic approach to children's work without imposition of adult standards and not so much technical skill as wide experience with several art media, and a broad knowledge of the influence of child art. This can be best achieved in the art education departments attached to the primary teacher training institutes. Every such institute must have a good art education department headed by an artist teacher with professional training in educational processes and procedures. Here pre-service and in-service courses in art education need to be widely encouraged.

Training of art teachers for the secondary schools should also be taken up by teacher training institutes of the university and should not be left to art schools alone. After the completion of courses at the art school, the students should be admitted for professional education in art education departments of these institutes.

The location of an art teacher training centre is a much debated subject and needs closer examination. An environment in which one gets rid of one's inhibitions and which allows the mind to grow freely is one of the most important factors for any teacher training programme. While in other countries this condition is taken for granted, it is extremely difficult to provide it in most of our present-day art schools. Students are trained here for artistic careers with a bias for technical proficiency, very often in a narrow sense. Can it be a suitable

atmosphere, if art teachers at the normal classes attached to art schools come under this influence? In fact we have been getting most of our art teachers (exceptions apart) only from such centres, and their performance has caused us concern. The basic factor involved in the training of the art teacher is how to liberate his mind from this narrow concept of technical performance wrongly taken as the only objective of art education. This is not possible in the present-day atmosphere of the art school. It is really a means of education and not an end in itslef, and as such the intention of the art programme at school should be, not necessarily to prepare individuals to become artists, but to provide art experience (direct and indirect) which will ensure harmonious development of the individuals who in their adulthood may live a more satisfying and richer life. In this context, teacher institutes may provide a better background, where education is discussed more freely and better understood.

No art teacher will succeed in his work unless he has sympathetic response from those around him, particularly his colleagues in the profession. Many art teachers frankly complain that art education on liberal lines becomes difficult, if not impossible, without the cooperation of other teachers and the administrator in the school. As such, all teachers must come under an impact of the new thinking in art education. This imapct can best be provided to these other teachers indirectly at the time of their preparation for the profession at the training institute, if an active art education department works in close cooperation with the education department of the university. At a training centre in isolation from other teachers and colleagues in his prefession, an art teacher will not be able to derive the full benefits of the educational ferment now going on, nor will he in turn be able to benefit his students in school.

It is, therefore, imperative that art education departments should be located, as far as possible, in teacher education institutes of the universities. It is wrong to believe that such departments will not provide as suitable an artistic atmosphere as the art schools. In a properly staffed and equipped art department, teachers, proficient in their own work as creative artists, and with a keen understanding of problems involved in art education, can have a far reaching healthy influence on their students. An art teacher today needs to have much better equipment, and his proficiency in only one of the artistic crafts is not enough. He needs to have experience with several art media which need to be encouraged in schools in turn. He must have a wide knowledge of the creative process, and of aesthetic heritage of the past and the present. He must be an artist with creative abilities so as to recognize creativity in children's work.

Highly sensitive and creative artists and art educators working on the staff of the art education departments can disseminate this spirit of enquiry. The success of such a department depends on how far it can succeed in developing a high degree of sensitivity in pupil-teachers under training so that they can recognize creative efforts of children and adopt methods to develop their creative urge. The set-up of the art education department, its courses and requirements of admission should be decided largely by this factor.

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6. Organization of Art Education

THE art experiences are universal in nature and are not limited to a few, and art needs exist at every stage of human development. As such, art should form a compulsory aspect of schooling from the pre-primary to secondary level in a liberal education programme. The schools should develop good art education departments and provide rich programme of art activities.

Art as an Examination Subject

Whether art should be one of the examination subjects and the promotion of any student should depend upon his performance in art in the examination has been a subject of controversy. Some persons consider that insistence on compulsory examination is the only method of exercising some sort of effective control on schools to carry out a programme of art activities. Surely we are not in favour of such compulsion. We also feel that a sound programme of art activities under good teachers and in a favourable atmosphere should attract children naturally to the art room. However, it does not exclude the need for some sort of assessment and evaluation of children's work in terms of their development and growth of personality. But this is different from examination, when specific standards aimed at are likely to impose adult domination. We believe that in a way each child sets for himself his own standard and every expression of the child is valid in the context of his own experience. At the secondary level when students offer art as an elective with the intention of achieving professional competency their achievements assume a significant emphasis and only in this context a suitable examination pattern needs to be worked out.

Allotment of Time for Art Teaching

While organizing a school time-table much hesitation is shown in alloting due time to art activities. If it is accepted as a worthwhile activity bringing much benefit to students, the allotment of necessary time to it in school time-table need not be grudged. In our opinion about six periods per week, preferably two continuous periods at a time, would be a reasonable distribution of time to work out a satisfactory art programme at all levels where it is treated as a general education subject. When it appears as an elective, the duration will, of course, be determined by the nature of courses and the board of examination will itself prescribe the time limit. However, in our opinion at least six hours (not

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periods) in a week should be the normal allotment for the purpose in higher secondary or multipurpose schools.

Financing of Art Education

To implement this programme of art in schools, a certain amount of expenditure would, no doubt, be involved. It is no use arguing that it will not be more than what is now being spent per child on the present courses. In view of the benefits which the new programme is likely to bring it should not be grudged. We do not, however, think that it would be far beyond what is being actually spent today. Are we not spending more in improving other courses of studies and will not better work demand better investment here also?

How this expenditure is to be met will have to be worked out by each state depending on the prevalent situation. Some states may choose to levy special art fees on the lines of laboratory fees for science students so that the routine expenses on consumable material could be paid from fees so received. The expenditure on non-consumable articles and salaries of staff should be admissible for grant-in-aid.

Levying of additional fees may, however, come into conflict with the idea of free education being provided at primary/middle level. In that case the states or private organizations running their schools will have to tap other resources. Term fees, chargeable in some states for miscellaneous expenditure, to be incurred on several aspects in school activities, can suitably be enhanced to meet the extra expenditure of the art programme. Any way, this is a matter which each state will have to look into with courage and care and adopt a pattern most suited to its needs.

The Art Teacher

One of the main weaknesses of our art education is the unavailability of suitably qualified teachers. There does not seem to be any clear policy in this regard in different states, and teachers of several different qualifications, not always comparable, are appointed to these posts. This has not only created academic difficulties but has also raised many administrative problems. It is necessary, therefore, to lay down a clear-cut and practicable policy based on a realistic assessment of the prevailing conditions.

We suggest the following measures :

1. The principle that all art teachers must have undergone a professional course (in teacher training) must be accepted by all the states. Thus training of

art teachers must be considered as necessary as that of any other subject teacher.

2. For the sake of simplicity and for measures of equivalence we suggest the following pattern of training facilities :

(*i*) Two years' teacher preparation after higher secondary level.

(*ii*) One year teacher preparation after three years of post-secondary career course at the art school which should be comparable with the first degree (B.A./B.Sc.) of the university.

(*iii*) One year training after post-secondary five years' course at the art school which should be comparable with the second degree (M.A./MSc.) of the university.

The salary scales of these teachers should be equated with those given to other subject teachers of comparable qualifications, and the appointments should be made accordingly at the respective school levels.

3. The art teachers of primary schools need not be specialists in the same way as the special subject teachers are expected to be in secondary schools. However, during their teacher preparation at the normal schools or primary teacher training schools, they should be given good grounding in art education, its philosophy and practices. This is consistent with the present practice of general classroom teaching at the primary level.

4. Special art teachers will work primarily at the middle school and high higher school level. The pattern of training suggested above in 2 (ii) and (iii) should be followed as in the case of other subject teachers.

5. If difficulty is met in getting such teachers, it would be worthwhile having a four years' consolidated course of art teacher preparation after higher secondary which would be equivalent to the course described in 2(ii) above.

At present there are many art teachers working without any such qualifications as suggested above and this may raise some administrative problems. Similarly, to start with, we shall not be able to get and train the large number of art teachers required for our lower and higher secondary schools. To get over the difficulty, we suggest the following measures:

(*i*) The art teacher may be appointed with basic art qualifications as suggested above, but to provide sufficient incentive for training, the full benefits of service should be given only after the completion of the professional course.

(*ii*) For the teachers already in service with or without any desribale art and training qualifications, in-service courses should be provided to bring them on a par with the other teachers to be recruited. Summer schools

and short-time internship programmes (also part-time evening courses) should be organized on a large scale.

6. In some states, there are at present art teachers, graduates from the universities with drawing and painting as one of the optional subjects for their first degree or history of art for their M.A. degree. This is different from the B.A. (fine arts) degree given by the Faculty of Fine Arts of the Baroda University where courses are intensive, on the lines of art schools, together with much liberal training of the mind.

A close examination of courses of the types described above indicates that the equipment of such a teacher is far below the expectation. An M.A. in the history of art may perhaps be considered suitable for teaching art appreciation courses in our multipurpose schools. However, every step must be taken to remove the inadequacies in the earlier preparation during the professional courses and through the summer schools and short duration in-service programmes and they should be brought on a par in competence with the teachers trained as aforesaid.

In-service Course

To avoid stagnation and to refresh the art teacher in service, in-service training should be provided for exchanging views and experiences with other colleagues in the profession through (i) seminars and workshops, (ii) conferences on art and art education, (iii) evening courses and other short-term courses at training colleges,art schools and other centres. All teachers should be required to attend a refresher course at least once in four years.

Training Facilities for Art Teachers

The task of art teacher training programme is a long-term project. From the statistics available till the year ending 1964, it would appear that we have put 900,000 teachers in about 380,000 primary and pre-primary institutions. Many of them are yet untrained and many who have already received training need complete reorientation in their outlook. The courses have to be provided for these teachers as also for many more who would be needed in the next plan periods. The responsibility for providing these facilities should rest with our teacher training institutions which should be staffed with suitable art teachers, teacher educators and good studio and workshop facilities.

(*i*) In the scheme of things we have suggested, teacher training is an important

requirement. An intensive programme of professional preparation should be immediately undertaken as said above and atleast one leading training college in each state should establish a fully-equipped art education department as proposed in this scheme and run a pilot project. This department will have also to take the responsibility of preparing lecturers for other training institutions and colleges.

(*ii*) The art schools attached in teacher training centre would need a complete reorientation in the light of what has been suggested above. The centres will have to be strengthened considerably.

Service Conditions of Art Teachers

If art education in schools and colleges has to be placed on right lines, we should be able to attract the best that is available from the art schools and colleges. The present service conditions of art teachers are so unsatisfactory that the best try to find employment in some other field rather than in the field of art education. It is necessary, therefore, to take the following steps to attract better persons to the teaching profession :

(*a*) Equal salary scales for equal or equivalent qualifications and similar work should be provided to art teachers. They should be treated on a par with other trained teachers teaching other school subjects.

(*b*) In addition to this, every art teacher must be allowed private practice so that he maintains active interest in the profession and remains up-to-date with new developments, thus helping himself in his personal growth and better understanding of the creative process. This will eliminate the fear of stagnation from which every able art student suffers and consequently tries to avoid entering a teaching career.

(*c*) The studio facilities should be allowed in the premises of the school. An artist working in his studio may be a source of inspiration to the students.

(*d*) The art teachers should be considered at par with other subject teachers and possibilities of all promotions should also be open to them.

(*e*) Selected art teachers from the junior cadres should to promoted to senior cadres of art teachers in higher secondary schools on the basis of their service and work. A certain proportion of posts should be reserved for this purpose.

Other Art Education Personnel in Schools

It has been found that usually only one art teacher is appointed in many

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schools irrespective of the strength of the school. It must be noted that large classes at work become unmanageable, particularly when individual attention is of paramount importance. The position must be viewed realistically so as to make art programme easy to implement. The number of art teachers to be appointed on a modest estimate, in our opinion, should be one art teacher for every 20 students. In multipurpose schools where different streams are followed one would need a competent art teacher for each area of art offered as an elective. Similarly, there are many allied crafts that need to be looked after in the multipurpose, vocational and technical schools. Suitable instructors will have to be appointed in them.

Wherever necessary and possible, studio assistants may be provided for the teacher.

School Facilities for Art

(*i*) *Primary Schools*: Every classroom in a school should have an art corner, a storage cabinet (to store materials for a period of three months) which should be replenished from the central school supply every three months, a display board with space for three dimensional exhibits, individual working surfaces and bucket sinks.

Wherever it is not possible to have an art corner, a mobile art cart with a complete stock of day's supplies and materials for eight class lessons should be provided. This art cart can move from classroom to classroom.

(*ii*) *Middle Schools and Higher Secondary Schools:* Every school should have an art room properly fitted with storage cabinets, display areas, work tables and sinks.

Appropriate designs for the art room and art studio should be evolved. In higher secondary schools, depending on the art programmes offered, it may be necessary to have two to three completely equipped studios —painting studio, sculpture studio, graphic and crafts studio.

(*iii*) *Multipurpose Schools :* Besides art studios for painting, sculpture and graphics these schools should have workshops for wood work, for smithy and metal work and for other crafts.

Every school should build up the nucleus of an art museum. There should be a fair collection of art books and journals in the library, and reproduction of the works of old and contemporary art should be displayed.

The state departments should take steps to make the prints easily available to all schools. Some agency, like Lalit Kala Akademy or NCERT Publication

Unit should take up this work.

UNESCO has also published prints of masterpieces and these should be made available to our schools as far as possible.

Art Education Set-up

The proper administration of art education programmes in schools will need existence of a central organization equipped with the necessary staff and resources. It will also be necessary to make provision of adequate posts of art inspecting officers, viz. supervisors and guides. A reasonable and efficient set-up for art education should be created in every state and union territory on the following lines :

(1) Art education is the integral part of the education scheme and as such the director of education should be the *ex officio* director of art in all states. However,in the light of expansion of art education, a separate position of a director of art education may be conceived, where necessary.

(2) For actual day-to-day attention to the problems of art education, the director of art should be assisted by a deputy director of art. This should be the key position for organizing the total programme of art education in the state. His responsibilities will vary from planning to the execution of all aspects of art education including research and training and a highly qualified person of administrative vision and ability should take up this position.

(3) The deputy director will have to be assisted by art education officers and possibly by assistant art education officers responsible for this work in each district.

The main role of these officers will be supervisory and they will work as resource persons for this purpose.

The status and pay of these officers should correspond to those given to the similar officers in other subject areas.

Meetings of Art Teachers

Occasional conferences and meetings of art teachers should be encouraged and organized by state departments on state level and by the centre on an all-India level to foster professional interest and provide a platform for exchange of views and experiences in art education.

At present, there is very little communication linking up what happens in art education between one part of the country and another.

In these recommendations, we have only covered the art teacher. Proper teacher of mechanical drawing has not been taken into consideration. This teacher needs special mathematical and mechanical equipment and should be drawn for professional training from the draftsman courses of equivalent standards. It is not supposed that the art teacher considered in this report will be expected to teach mechanical drawing also.

7. Art Education and NCERT

As will be seen from the report, art education is an area of school activity where a great deal needs to be done. We now realize the importance of the subject and the part it can play in the total educational process. It should, therefore, be the business of the National Council of Educational Research and Training as an important agency in educational matters, and the Union Ministry of Education to give it due importance in their educational programmes.

Through several of its departments, the National Council has tried to cover most of the important aspects of school education except art education. It should realize that this aspect is as important as any other aspect of the educational programme. We, therefore, recommend that it should establish an art education department at the earliest to undertake a radical programme of improvement in art education.

The following should be the main functions of the department:

(1) To act as an informal advisory body to the educational authorities at the state and local levels on questions regarding art education.

(2) To produce, together with other appropriate agencies, a body of informed and qualified teaching personnel in the field of art education.

(3) To assist in the reorientation of the attitude of administrators, inspectors and other educational officers concerned with art education programme in schools.

(4) To act as a coordinating agency between different states for circulation of art work of children and disseminating new ideas in art education through the production of suitable guide books and literature and devising new methods and materials from indigeneous sources for this purpose.

(5) To carry out possible surveys and investigations into the problems connected with art education.

(6) To organize and conduct full-time pre-service diploma/degree/certificate courses in art education for art teachers at various levels.

(7) To organize and conduct short-term courses, workshops and seminars for art teachers in service.

One of the immediate needs of the art education is the preparation of right type of art teachers and orienting the existing ones to newer concepts. The department should take up this work immediately. It should, however, be remembered that any training programme will attract candidates only if the

professional teacher education in art is made compulsory by state departments. The proposed art unit in the NCERT should try to get this important educational principle recognized by them.

APPENDIX I (a)

Preamble

by

Mulk Raj Anand

Civilization always presents man with new challenges in its advance towards higher forms of organization. The primary question has to be asked: how can we adapt ourselves, as individuals, and part of the human species, to the new forms of living brought by the advance of civilization.

During the last two hundred years, which witnessed the processes of the great world-wide industrial revolution, man has been asking, everywhere, whether it is possible to survive physically in the face of the destructive possibilities of science, which is the chief source of knowledge of human civilization today.

This fundamental question has led the most important thinkers to ascertain how we can introduce into the education systems of the world, those attitudes, methods, and techniques, which can release in the child such energies, intelligences and imaginations as may make him a resilient human being, in the face of the fears, hatreds and violences which have arisen through the confusion of aims, ancilliary to the mobilization of the highest knowledge of science for the annihilation of civilization—in fact of life itself. What is life and why do we concern ourselves with teaching the young to value it ?

All of us, in our private moments, feel the miracle of being alive, of breathing, feeling, thinking, of absorbing the world around us, and of sharing with our families, nieghbours and friends the happiness and pain of struggling to survive against those elements which are inimical or hostile to life. We do not quite know why the miracle of life has become possible, but we do know that man has grown from very humble beginnings, through millions of years of development, to his position as a self-conscious organism who can improve life, adjust himself to his environment, inspite of frequent mistakes, and extend himself into the future by the use of his faculties and experience in the creativeness which becomes the process of adjustment of the personality to itself, to hostile forces and to future possibilities. At any rate, from the very propulsion of the instinct for survival, life in all its forms is against death in all its forms.... If all the

children born to life are the potential wealth of mankind, for the continuation of the human species, at higher and higher levels, we have the duty to equip them with knowledge and experience, so that they may grow into awareness of themselves and their environment.

Now, the assimilation of knowledge through words, which give information, is comparatively easy. The average textbook does it mostly indifferently but there are enough extra-curricular books available in the libraries where the most recent information on the various disciplines of human knowledge is available.

But the experience of human life, in its variegated phenomena and noumena, is possible only through the pictorial and plastic arts, or through sound and movement, which help the silent and invisible absorption by the sensibility of shapes, forms, colours and rhythmic waves.

Actually, without such experience the outward life of the child can grow into a merely superficial automatism which may distort the personality, or into a purely conceptional machine, which may make for lopsidedness.

If the deep interconnection between the real-se of the personality through application of the child's growing consciousness through the play function of the rhythmic arts is not understood, then it is possible that by frustrating the creativeness of the new young, we shall rear, not integrated human beings, but generations of vipers and scorpions.

Therefore, it is necessary to add to the general curricula of primary and secondary school an hour every day for the free flow of the students' sensibility in self-expression through any materials that may be available.

The dynamic of continuous play, which is often regarded as a 'useless', 'unpragmatic' and 'irrelevant' aside, is likely to reveal itself in bringing about the organic growth of individuals who are, through their release of the inborn kinetic activity, likely to maintain a balance in their own lives. Furthermore, these individuals may be able to contribute, more intelligently, to the 'age of criticism' in which we live, with a tolerant-intolerance based on love attitudes as against hate attitudes. And the healing effect of the silent areas created by such individuals may supply some cures for the internal ills of men and women of our complex, uncontrolled and violent civilization.

The curricula for art education presented in appendix 2(b) supply adequate formula for the freedom of action necessary for the new departures towards Destination Man.

APPENDIX I (b)

Curriculum : Materials and Media

An attempt is made here to suggest a suitable programme of activities. This should not, however, be understood as a final word on the subject, but only a list of suggested experiences and activities which will have to be modified with reference to local conditions and resources.

Suggested Curriculum

Pre-primary: Age-group 2 to 5 years.

Art experience needs: Children at this age enjoy playing with paint, clay and various constructional materials. It does a lot of good to them to express their personal experiences, thoughts and feelings about people and things through the following activities:

1. Clay, paper pulp and dough modelling.
2. Finger painting.
3. Drawing and painting with crayons and broad brushes.
4. Torn and pasted paper work.
5. Stick printing.
6. Playing with blocks.

Primary: Age-group 6 to 11 years.

Art experience needs: The primary stage can be divided into two distinct periods in the context of art, viz. the early primary (from 6 to 8 years) and the later primary (from 8 to 11 years).

Early Primary : Needs for personal expression and satisfaction increase. Children develop an understanding of the nature of things they have observed, touched, smelt, heard or otherwise experienced. They want to visualize their experiences and express them through a variety of art media.

Later Primary: Children start building relationships between things they see or experience and the way they express their reactions to these experiences. They feel the need of some technical guidance and encouragement. Group activities and craft has a graeter appeal to the children of this age-group.

Media, materials and tools that can be introduced (Age-group 6 to 8 years)

PAINTING — Large bristle brushes; paper 12″ x 18″; free flowing paints: black and white, red, blue and yellow.

FINGER PAINTING	Large surfaces with thick creamy consistency; painting with palms, arms, elbows; making finger paint prints.
PRINTING	Hand printing; printing with rags, sponge, block of wood, other surfaces with textures, potato and cross-cut vegetables, card board, printing with tempera paints on absorbent paper.
COLLAGE MAKING	Pasting, cutting, crumpling, tearing different varieties of materials—ribbons, strings, paper.
BUILDING AND CONSTRUCTION	Putting things together in different ways; block building; sticking things in clay base; making imaginary machines—hammering, nailing all kinds of materials: wood, wire, twigs, sticks, buttons, beads; making hanging things.
CLAYING	Rolling, patting, squeezing, adding, taking out; making things out of clay.

Media, materials and tools that can be introduced (Age-group 8 to 11 years)

DRAWING	Charcoal, coloured chalk, crayons, pen and ink, brush drawing.
PAINTING	Large and small brushes, all sizes of papers and basic colour VIBGYOR and white, and black.
PRINTING	Mono printing, printing with potatoes and vegetables, printing with card board blocks, printing with wood blocks, lino cutting.
COLLAGE MAKING	Collecting, selecting, arranging different kinds of materials, glue, scissors, stapler, mosaics, crayons, card board, transparent collophane.
BUILDING AND CONSTRUCTION	Block of scrap wood, hammering, nailing, stapling, cutting; ice cream sticks, soda straws, tooth-picks, wire, variety of materials.
CLAY WORK SCULPTURE	Soap, soft-stone, wood carving, soft wood, clay work, plaster of Paris , wire sculpture, puppet making, mask making, murals.
WEAVING	Simple card board loom; frame looms, cotton yarns, raffia, strips of paper, other materials that can be woven.
STITCHERY	Burlap—heavy cotton yarn.

Art activities at this age can be correlated with language, social studies, science, drama and music.

Junior High School/Upper Primary/Middle School Stage: Age-group 12 to 14 years.

Art experience needs: Early adolescent period presents peculiar characteristics. The students at this stage usually have made preference of activities

and they receive the maximum emotional satisfaction through particular preferences of their own. Peculiar individual differences begin to make their appearance and a wide variety of media must be provided to suit the individual requirements. Drawing, painting, ceramics and many more crafts provide easy means of expression. At this stage children become conscious of their achievements and usually like to be praised by their teachers and peers. Great care must be taken to keep the interest of the children alive lest it should be completely crippled through neglect and indifference.

Media, materials and tools that can be introduced (Age-group 12 to 14 years)

DRAWING	Sketching, charcoal, pencil, conte-crayon, dry brush, pen and ink, line drawings—experimenting with scribbles, montages—scratch board, cartooning, collage.
PAINTING	Experimentation with tempera, sand and paints, etc., water colour, gouache, mural painting.
SCULPTURE	Modelling, carving, plastic, wood, wax, sand stone, soft stone, firebrick; paper sculpture, modelling with armature, whitling.
CONSTRUCTIONS	Stabiles, mobiles, collages, combines, architectural models, stage designs.
CERAMICS	Pottery, pinch, coil, slab, glazing, firing, decoration sculptures, ceramic jewellery.
STAGE CRAFTS	Costume, stage sets, masks, make-up.
CRAFTS	Weaving, creative stitchery, pile rug making, leather work, metal work.
GRAPHICS	Printing—linoleum, textiles printing, wood engraving, etching, silk screen.
GROUP ACTIVITIES	Art for festivals, decoration, school and class plays, stage sets, costumes, murals, posters for school publication.

High School Stage: (Age-group 14 to 17 years).
(General education for all)

Art experience needs: Creative expressing, creative thinking and aesthetic judgment are the primary needs of this age-group and art activities should continue as a compulsory aspect of school programme for all students.

Suggested activities (For all students).

1. Activities in

(a) Drawing and painting,
(b) Sculpture, modelling and ceramics,
(c) Construction and craft,
(d) Graphics—started in earlier stages to be continued with the intention of developing growth in the ability to communicate visually.

2. Design and elements of art and architecture.
3. Art history and analysis.

Art as an elective: In all high and higher secondary schools including technical, vocational and multipurpose schools.

Note: It is obvious that at this stage some students will offer visual arts as an elective for their examination. In fact the programme rightly worked out in earlier stages will encourage many to take to this stream.

The courses for such a stream are usually worked out by expert committees of the board of examination and a variety of courses are available. Actual distribution of papers as also the contents of courses for different papers should be left to local specialist committees. However, we give below a pattern that may be considered with advantage:

A. (1) Activities in
(a) Drawing and painting,
(b) Sculpture, modelling and ceramics,
(c) Construction craft,
(d) Graphics—started in earlier stages to be continued with the intention of developing growth in the ability to communicate visually.

(2) Design and elements of art and architecture.
(3) Art history and analysis.

B. Specialization in one of the courses given below:
1. Drawing and painting (any media).
2. Sculpture and modelling.
3. Advertising design and typography.
4. Graphics.
5. Toy making and puppetry.
6. Interior decoration and allied crafts.
7. Theatre arts.
8. Design foundations.

APPENDIX II (a)

Training Facilities for Art Teachers

For the junior and senior high schools the facilities for art teacher preparation exist at the following institutions and universities in so far as we have been able to collect the information.

1. Sir J.J. School of Art, Bombay.
   A. Drawing Teacher Certificate (One year post-matric course).
   B. Bombay State Department conducts examination and awards (i) Drawing Master Certificate and (ii) Art Master Certificate.
2. Lucknow School of Art, Lucknow.
   Drawing Teacher Certificate (Two years post-matric course).
3. Art Institute Jamia Millia Islamia, New Delhi.
   (i) Junior Diploma in Teaching of Art (Two years post-matric course).
   (ii) Senior Diploma in Teaching of Art (One year post-junior diploma in teaching of art).
4. Faculty of Fine Arts, M. S. University, Baroda offers course in M.A. in art education.

The following universities have also provided in their curriculum for B. Ed./B.T. courses the teaching of art as one of the school subjects (methods):

1. Agra University	Teaching of Music.
2. Annamalai University	(i) Teaching of Arts and Crafts. (ii) Teaching of Music.
3. Andhra University (Venkateshwar University)	Teaching of Fine Arts, Drawing and Painting, Music and Dancing.
4. Banaras Hindu University	Teaching of Art, Music, Sculpture and Clay Modelling.
5. Burdwan University	Teaching of Arts and Crafts, Teaching of Music.
6. Calcutta University	Teaching of Arts and Crafts, Teaching of Music.
7. Jamia Millia Islamia	Art Education.
8. Gorakhpur University	Teaching of Art.

9. Jabbalpore University	(i) Diploma in Teaching Drawing and Painting. (ii) Diploma in Teaching Music. For B. Ed. (i) Teaching of Drawing and Painting. (ii) Teaching of Music.
10. Jadavpur University	Teaching of Art.
11. Jodhpur University	Teaching or Music.
12. Kalyani University	Arts and Crafts as practical subjects (B. Ed. level).
13. Kerala University (Travancore)	Teaching of Arts.
14. Lucknow University	Teaching of Arts and Crafts.
15. Madras University	(i) Teaching of Music. (ii) Teaching of Arts and Crafts.
16. Osmania University	Teaching of Drawing and Painting.
17. Punjab University	Teaching of Fine Arts.
18. Rajasthan University	(i) Teaching of Arts. (ii) Teaching of Music.
19. Utkal University	Teaching of Fine Arts.
20. Vishwa Bharati University	(i) Teaching of Music (ii) Teaching of Artistic Handicrafts.

But hardly twelve training college provide for these courses. The courses that are followed at these centres consist mainly of theory and practice of art and most institutions still train their art teachers along technical lines.

APPENDIX II (b)

Art Teacher Preparation Course

Any art teacher training programme should try to develop certain attitudes and qualities in our art teachers on the following lines:

Characteristics to be Looked for in the Art Teacher

The art teacher should develop the following characteristics during his teacher preparation course:

1. The art teacher should have respect for personality.
2. The art teacher must be highly sensitive to art and to life about him.
3. The art teacher must possess imagination and originality.
4. The art teacher should be friendly towards and be able to work well with all types of persons.
5. The art teacher must possess emotional security and self-confidence.
6. The art teacher must be sympathetic to youth.
7. The art teacher must have the desire to grow.

The programme should try to provide courses to meet the following needs:

1. Tenable philosophy of art education of our times.
2. Evaluation needs of pupil growth.
3. Needs of curriculum development.
4. Knowledge of the physical working conditions of art laboratory or classroom.
5. Need for personal growth, experimentation and research.

The Courses

These courses are meant for the preparation of teachers for pre-primary, primary and secondary schools. Though the general pattern would be similar, the approach to the courses, as also the standard of achievement for different stages, would vary.

The courses should consist of (i) professional courses, (ii) technical courses, and (iii) art history and analysis.

(i) **Curriculum for Professional Courses**

1. Philosophy of art education.
2. Child development.
3. Adolescent psychology.

4. The art curriculum for different stages.
5. Methods— (a) Guiding students in creative expression.
   (b) Use of available accommodation.
   (c) Materials and supplies.
   (b) Resource materials.
   (e) Evaluation of children's work.
   (f) Organization of co-curricular activities.

(ii) **Curriculum for Technical Courses**

1. Drawing and painting—variety of media : charcoal, crayon, pencil, pen and ink, water colour; tempera oil, gouache, lacquer, enamels, caesin.
2. Graphics—etching, linoleum block printing, lithography, silk screen printing, wood block printing, metal engraving, dry point.
3. Sculpture and construction—clay, plasticine, soap, soft stone, wood, wire, plaster, scrap materials, metal, paper, mobile, stabile, stage design.
4. Collages—paper, cellophane, cloth and scrap materials, etc.

Objectives of Technical Courses :

1. To develop the personal ability by acquainting the student-teachers with a wide variety of art media and by encouraging them to become professional in at least a few.
2. To provide a wide background of technical information in order that they may be able to offer instruction in various art media to their students in turn.
3. To acquaint them through personal involvement with the nature of creative process.

(iii) **Art History and Analysis**

1. Art history and analysis leading to art appreciation.
2. Design and art principle leading to art appreciation.

Note: It must be noted that this is only a sample and not the final word on the subject. Each state will have to work out its own courses and other considerations related to the courses.

Admission Requirements for Art Teachers' Courses

For Junior and Senior High School: The art teacher should have specialization in one of the branches of art and must have completed post-higher secondary

full-time course of at least three years' duration at an art school or a degree in fine art (not B.A. with art as one of the optional subjects from a university). During the period of his training it will be necessary to acquaint this teacher with a variety of art expressions and have him gain sufficient confidence and skill in several media apart from the one of his specializations at the art school or college.

Many art schools now run diploma courses of 5 years' duration. Some schools have split their courses in intervals of three years plus two years, yet many have not. It will be worth while to recommend to state departments to provide for such an arrangement that the art school qualifications can be conveniently equated with the university degrees for getting our art teachers.

APPENDIX III

Note on Art Education

by

Prof. N. S. Bendre

Considerations on art in education have to deal with art in the education of the child, art in the education of the adolescent, art in social education, and with art as humanistic non-professional subject for study in the universities. Considerations on professional art education have mostly to deal with the formal training in fine arts subjects offered at professional art schools and art university departments. Art in education is primarily concerned with the preparation of man to face life in a desirable way generally speaking and with his good living. Professional art education is not only concerned with good living and worthy citizenship but also with useful living.

The importance of art in education and professional art education, if generally be accepted as mentioned above, the question of suitable art teachers who can do justice to the ideals successfully naturally follows. Education of such teachers is also, therefore, a vital concern of art education.

For the sake of academic discussion, art in education and professional art education can and may be discussed separately. But from a national point of view they are closely related and inter-linked and are complementary to each other. Introduction of art can play a very important part in child and infant education, primary education, education of the adolescents at lower and higher secondary school levels and in bringing about art consciousness among the masses. Art education at higher secondary level has also to deal with art as basic and preparatory subject helpful later for higher education in such professional subjects as engineering, architecture, fine arts, applied arts, industrial design, etc. Art in general education, therefore, is closely linked up at all its stages and with all its kinds to professional art education, the raw material for which is supplied by it. On the other hand, professional art education is responsible for building up and setting national standards, resulting in good and discerning taste among the people and providing competent teachers for all kinds of teaching required for art education programme.

Introduction of art and craft teaching and adopting 'learning through doing' principle in the education of children at pre-primary and primary school levels

is beneficial, is generally accepted and is being introduced now. Art education at this level is not intended to make every child an artist but he may have the potentials to become one. The teacher may not be an artist himself but should necessarily be a guide and companion, stimulating child's faculties of fancy and creation. Along with the training of the hand and the eye the teacher has to bear in mind that for a child the image is the reality and the object of inspiration a symbol. Art education is also to be aimed at to save him from frustration, if any, and maladjustments that may come to notice. Child art education is, therefore, a subject more pertaining to psychology than art.

Art in the education of the adolescent is concerned with media of social education on the one hand and with the teaching of formal techniques as basic foundation subject on the other. Consciousness and appreciation of art is also brought about indirectly by creating occasions when people could be exposed to the influence of art objects. Thus, valuable work can be carried out through exhibitions of articles of art, art publications and books on art, etc.

Importance of art education in lower and higher secondary schools, however, has not attracted its due attention from the educationists, although its importance is generally accepted. Educationists have to note that all is not well with our high schools in this respect and improvements are necessary. At present, it is observed that art teachers in high schools are not suitably qualified. They do not have sufficient technical grounding in and understanding of the principles of art and are generally ignorant of history of evolution of art forms and of modern developments taking place in art. Want of buildings suitable to house art departments, reference libraries and equipment necessary, add to the problems of efficiency. Well-informed competent artists who have the ability of good teachers are not attracted towards the profession for want of desirable salary scales.

In life, secondary school is an important stage at the end of which a child has to make a choice between going for further higher study or remaining satisfied with what he has learnt by then. His knowledgeable information gathered and the skills acquired have to remain with him life long. His study of art is going to help him in either case. It would keep up his interest in art. If he is inclined to continue his further study in art on professional level it would positively be an asset. It is, therefore, necessary to improve our art teachers at high schools.

The states of Maharashtra and Gujarat accept teachers for high schools who have passed secondary school certificate examination and drawing teachers training course of nine months' duration, a meagre training for a drawing

teacher for high schools. It is further observed that many states accept a teacher who has passed Intermediate Grade Drawing examination, an examination conducted by Bombay State for popularizing art. Teachers for this stage of art education should at least be diploma holders in art. After this basic equipment in art, they should be further given a year's training in pedagogical courses and for generalizing their art skills.

As has already been said that the right type of diploma holders in art do not take to teaching as a career, special efforts must be made to bring them in by giving them special concessions and better salary scales than what are available now. As matriculation was not prescribed as a necessary qualification for admission to the professional art schools earlier, this necessary condition may be waived as an interim arrangement while admitting the diploma holder for art teacher preparation course, and admission test of matriculation level be given to ascertain the general level of his education.

Now that most of the art schools prescribe S.S.C. or higher secondary school certificate as the minimum qualification for admission to the professional courses, it will not be difficult to obtain suitable candidates for teacher training courses, provided adequate measures are taken to rationalize scales of pay of art teachers at the secondary stage.

APPENDIX IV

Setting up an Expert Committee for Improvement of Art Education in Schools

The Governing Body of the National Council of Educational Research and Training at its meeting held on 1st June, 1966 decided that the whole question of improvement of art education in our schools should be examined by an expert committee. The expert committee was accordingly constituted as follows :

1. Shri K.G. Saiyidain — *Chairman*
   Director, Asian Institute
   of Educational Planning and
   Administration, New Delhi.
2. Shri B.C. Sanyal — *Member*
   Secretary,
   Lalit Kala Akademi,
   New Delhi.
3. Prof. V.N. Adarkar — *Member*
   Director of Art,
   Maharashtra State,
   Bombay.
4. Shri A. Kalam — *Member*
   Director, Art Institute,
   Jamia Millia Islamia,
   New Delhi.
5. Prof. Makhan Dutt Gupta — *Member*
   Government College of Fine Art,
   New Delhi.
6. Shri H.A. Gade — *Secretary*
   Central Institute of Education,
   Delhi.

The expert committee held nine meetings including one of the sub-committee on the following dates:

1st	—	22.7.66
2nd	—	17.9.66

3rd	—	18.9.66
4th	—	21.10.66
5th	—	29.10.66
6th	—	5.12.66
7th	—	21.2.67
8th (sub-committee)	—	4.3.67
9th	—	14.3.67

The committee invited Dr Mulk Raj Anand, Chairman, Lalit Kala Akademi, New Delhi; Prof. N.S. Bendre, ex-Dean, Faculty of Fine Arts, M.S. University, Baroda and Prof. C. Kar, Principal, College of Fine Arts and Crafts, Calcutta to give their points of view on problems of art education in schools. Prof. C. Kar attended the meetings on 17th and 18th September, 1966 while Dr Mulk Raj Anand could meet the group on 28th October, 1966. Prof. Bendre could not do so. However, he sent a note on art education for the benefit of the group. We are grateful to them for their valuable suggestions.

The committee examined various problems of art education in our schools and discussed the measures that need to be taken at State and Central level for the improvement of art education both in its academic and administrative aspects.